

OF INTEREST TO WOMEN.

FROM WOMAN'S
POINT OF VIEW

An English judge who wears the title of philosopher with becoming modesty declares that there are fourteen important mistakes universally made in life, and the first is an attempt to set up our own standard of right and wrong and expect everybody to conform to it. Being a much traveled man, the judge probably knows how very common is that mistake, as well as the attempt to measure the enjoyment of others by our own.

Were it not for the effort made to force the world to our own standards there would be a host of life women. We resent interference in our own beliefs, but approve of it for our neighbors. It is all one to a woman with the scandal which flourishes by the attitude of two women who selected Sunday as a calling day because both women were settled in summer homes some distance apart. Mrs. A. found Mrs. B. at her usual putting the finishing touches to a charming little sketch, and she did not hesitate to voice her disapproval of the "desecration of the Sabbath." Mrs. B. was unaffected by the sermon.

Two weeks later Mrs. B. returned the call, to find her friend busy with a crocheted and linen thread, and she eased her mind without producing any better effect than a placid exclamation that it made Mrs. A. nervous to sit with idle fingers. Both were good women, and neither regarded her act as the least bit wicked, but when the tales circulated through sewing circles and afternoon teas there were plenty ready to condemn both. How much better to have let the incident pass in each case, and allowed each woman to be the judge of her own act.

It is downright impertinent to set ourselves above the rest of humanity, to lay down a scheme of life and expect the world to conform to it. I always remember the words of a man who was at the wheel of a car in which I was thoroughly enjoying myself. The car was up-to-date and thoroughly equipped, and as we glided by an old-fashioned machine slowly putting up the hill a feminine member of the party made a disparaging remark. The man at the wheel looked at her in surprise.

"There is always somebody to look down upon all of us," he remarked, quietly. "That car," indicating a stunning machine which swept by us, "contains women who would seem to be in this modest little affair of mine, but that does not dim my pleasure in the least." And comparison does not affect a multitude of other men and women who must find cheapness in everything; that is why the plan of some women of my acquaintance to elevate the taste of domestic workers failed. The girls had diversions which satisfied them, and were bored to death by those offered as substitutes after the novelty had worn off.

MORNING CHIT-CHAT.



Ruth Cameron.

I want to lift up my voice to-night against a good custom that seems to be fast becoming an evil one—in other words, against the frenzy of formal gifts into which the present day seems to have plunged.

Every possible occasion nowadays is made a gift-giving time.

Our fathers—or at least our grandfathers—can remember the days when even at Christmas—the greatest of all gift-giving days—there were but three or four or a half dozen gifts in the family, and most of these for the children.

To-day, for a month beforehand, it seems as if the whole world were working itself up for December 25.

People who give and receive twenty or thirty gifts are legion, and I know not a few whose gift-giving and receiving mounts up into the forties and fifties.

Almost every one spends more money, time, and energy than he should upon his gift giving.

Christmas Eve finds many of us with worn-out bodies and frazzled tempers instead of in the "peace on earth, good will toward men" frame of mind that ought to prevail on that beautiful birthday.

In a report of a committee that investigated those abominable salary loan associations which lend at exorbitant interest on the security of salaries and get many young men hopelessly into debt, I found it stated that the need of money for Christmas gifts was one of the things that most often got young men into the clutches of the loan sharks.

Birthday giving is growing more elaborate each year.

Charles Lamb spoke of the children of his day as thinking of their birthdays as occasions to be made noteworthy by "cake and orange."

Imagine the child of to-day who would be satisfied with anything less than cake and ice cream and half a dozen gifts on his birthday.

New Year's giving is running a close second to Christmas in some communities. Easter is rapidly becoming a gift-giving day. St. Valentine's Day is the occasion of more or less gift exchanging, and last Thanksgiving a florist told me that he sent out quite a few flowers as Thanksgiving gifts.

And in addition to these gift-giving days, we are constantly finding new gift-giving occasions. To the old-time wedding gift has been added the engagement and the shower gift. If any one of our friends goes on a journey there must nowadays be a going-away gift for him. Once upon a time when a girl graduated from high school or college her father and mother gave her some little thing. Nowadays all her relatives and intimate friends also contribute.

All this isn't normal. It isn't healthy. It isn't sane.

If all these gifts were the spontaneous expression of the love of the giver, this abundance of gift-giving would be the sign of a rapidly approaching millennium.

But you know they aren't.

Some are simply slavish obedience to society's formalities. Some are simply foolish and even wicked ostentations.

If you are the most generous being living, I am willing to wager that there have been occasions in the past year when you have said, "Oh, dear, I've got to give so-and-so something."

Haven't there? And is a gift given in such a spirit a true gift?

What are we going to do about it? Nothing, probably.

But I'll tell you what I wish we could do.

I wish we could all make a resolution to make it our ideal to be worked toward, to give generously when we feel a real desire to give, no matter whether there is any special occasion or not, and to refrain from giving when we do not genuinely desire to give, no matter what the demands of the occasion may be.

RUTH CAMERON.

LATEST FASHIONS.



GIRLS' EMPIRE DRESS WITH GUMPE.

Paris Pattern No. 3167

All Seams Allowed.

Daintily picturesque is the dress here shown, which as presented in the front view is made of tan ladies' cloth, the Empire body being braided with dark brown and having garniture of gilt buttons, and the gumpe is made of tucked ecru batiste. The gumpe, like the dress, is back closing, and is provided with wrist-length sleeves which show below the elbow sleeves of the dress. The design is one that can be charmingly developed in combinations of materials as in the present instance or may be made of one throughout. Materials which can be used to advantage for a dress of this kind are China silk, pongee, challis, cashmere, nun's-velvet, French flannel, lawn, chambray, linen, gingham or French percale. The pattern is cut in four sizes, from 8 to 12 years. For a girl of 10 years the dress requires 3 1/2 yards of material 36 inches wide. The gumpe requires 1 1/2 yards 36 inches.

The Russian turban, in heavy fur or velvet, is one of the leading styles, and it is consistent with the rage for Russian fashions generally.

The latest necklaces brought from the far East resemble flexible snakes. They are of antique or green gold-finished metal, and have eyes and tongue of imitation rubies, sapphires, and emeralds.

One of the most conspicuous features of afternoon gowns is their fringing and the little heads, paws, and tails of the animals are being employed as well as the usual bands.

The Value of Play.

The first self-revelation of the child is through play. He learns by it what he can do—that he can do easily at first trial, and what he can do by perseverance and contrivance.

Thus he learns through play to recognize the potency of those "lords of life" (as Emerson calls them) that weave the tissue of human experience, volition, making and unmaking, obduracy of material, the magic of contrivance, the lordly might of perseverance that can re-enforce the moment by the hours (and time by eternity).

The child in his game represents to himself his kinship to the human race—his identity, as his little self, with the social whole as his greater self.

Muffs this season will be wider and deeper than ever. Even with the increased amount of fur, these accessories of the toilette are wondrously light to carry.

While you think of it, telephone your Want Ad. to The Washington Herald.

IN THE HOME

GOWAN'S PREPARATION is absolute protection against pneumonia, colds, coughs, croup, and soreness in lungs and throat. Relieves at once by destroying the inflammation and congestion. External and penetrating. \$1.00, 50c, 25c. All drug stores.

CURE FOR BLUSHING.

Nervous Affection that May Yield to Proper Treatment.

Blushing is a curious phenomenon, often very disagreeable to the sufferer, says the Youth's Companion. It is due to a sudden relaxation of the walls of the minute blood vessels of the surface of the body and is caused by physicians among nervous affections of the circulation.

Self-consciousness is usually the exciting cause of habitual blushing, which occurs, therefore, more commonly in bashful children, and in girls more frequently than in boys. Those who blush easily are generally of a sensitive, nervous temperament, and as contact with the world modifies this somewhat, the habit gradually disappears with age.

The face is the part where blushing more commonly occurs, although any other part of the body may show the same change. One who watches the blushes of a painfully embarrassed person may see a faint pink flush spread over the ears and throat as well as the cheeks. It is said that among uncivilized tribes, where much of the body is habitually exposed, blushing, when it occurs at all, may involve all the uncovered parts. It is probably because the face is the part by which one is identified—that which personifies the individual—that it is the recognized seat of the blush.

Sudden attacks of general blushing without any apparent reason may affect those who are somewhat advanced in life and constitute a most disagreeable symptom.

Children who blush easily should be trained to overcome self-consciousness or bashfulness. They should be persuaded, not forced, to take a prominent position among their playmates, rather than to hold back and speak only when they are spoken to. Undue timidity should be overcome, because it injures the chance of success in business or the social world. The "speaking of pieces" in school, if the child can be persuaded to do so, will be good for him, will go far to cure morbid blushing.

The spontaneous blushing or flushing of adults may be benefited by tonics, remedies to aid digestion, a generous but simple diet, cool bathing, and plenty of exercise in the open air.

Princess Street Costume.

From the Philadelphia North American.

It is decidedly new and is very likely to achieve a sartorial triumph of the season. It is cut in a princess style, all in one, and yet it is capable of a dual design. And it is of fur.

Its design is one that challenges the heretofore unassailable position of coat and skirt.

A line which resembles the lower edge of the coat is preserved by cords or stitching, and the delightfully fitted appearance is kept by seams and darts. Revers or lapels give a cool suggestion, and the sleeves generally carry out the idea of the rest of this novel costume, which is worn over a waist. It is not taken off, and is for street wear only.

Some French Models.

From the Philadelphia North American.

In Mme. Carlier's atelier in the Rue de la Paix there are evolved wonderful ideas of millinery, ideas for which enormous sums are paid by women, or their husbands, from all parts of the world.

The practical American will greet with joy the news that this great arbiter of our millinery destiny sounds the note of simplicity of lines, which can be copied at home.

The small hat is the one most favored by Mme. Carlier. One round touch of Natter blue velvet has a tiny bordering of black. A square bow is the only ornament, but placed at the front with its loops spreading out on each side.

One of a large number of motor hats is of gathered silk. Around the quaint brim is velvet-bordered ribbon that is gathered and placed in a double quilling to form shells. Over the whole a veil is arranged, caught at each side by a jeweled clasp.

Largest Morning Circulation.

LAST NIGHT AT THE
LOCAL PLAYHOUSES

THE NATIONAL.

"Ben-Hur."

Lew Wallace's story of the Messiah, "Ben-Hur," is bound to be recognized as a landmark in American literature under whatever guise it appears. Its popularity as a spectacular play has kept pace with, or perhaps, to be more exact, has outrun, the interest manifested in it as a novel, but, nevertheless, its intrinsic value as a play is derived from what Gen. Wallace put into it as a book, and its enduring popularity is a signal tribute to the genius of a great American writer. Beyond question, it is the most interesting performance ever evolved from that period surrounding the birth, life, and passing of Christ.

As a play it has to be considered, however, and as such it is unusually appealing to a large concourse of people, including a basis of the regular theatergoers, augmented by a goodly number of those who hardly ever go at any other time. The usual order of things was in evidence at the National Theater last night, as the house was crowded by an audience which thoroughly enjoyed the performance, and with every reason, for the present production by Klaw & Erlanger is fully up to the present-day requirements and the traditions accruing from the successful run of the play for eleven years.

The spectacular features of the piece are still as telling as at the beginning of its career. The coming of the wise men, the appearance of the star, the galley slaves toiling at the oars, the seafight, and the climactic chariot race, all preserve their thrilling interest, notably the last named, which was presented with intensely realistic effect.

The cast is headed by a Washington actor, Mr. Richard Buhler, who plays the title role with vigor, and displays fine elocutionary power, making altogether a decidedly favorable impression, and Messala is interpreted by Mitchell Harris with great effect, with Anthony Andre as Simonides, Frank Webster as Idemart, Walter Sherwin in the dual role of Arrius and Balthazar, and the remaining characters by competent people, although it must be confessed that less declamation would improve the general character of the acting.

A large chorus accompanies the production, and the ensemble scenes, particularly the heathen festival rites at the Temple of Daphne, were given with scenic splendor, and the whole was accompanied by special music composed by Edgar Sullivan Kelley.

CHASE.

Polite Vandeville.

Albert Whelan, one of the leaders on the bill at Chase's this week, gives a fine entertainment of varied elements, embracing songs, whistling imitations, and playing on a freak musical instrument. His whistling and imitations are also interesting.

Nellie Nichols also contributed an entertaining song review, blending some burlesque imitations. Erna and Jennie Gasch gave a novel exhibition of hand-balancing. "The Three Graces" furnished one of the most interesting of the elevated bar, with bounding pad and comedy accompaniments. The Melotte Twins and Clay Smith, under the caption, "Artistic Nonsense," got off their usual stuff. Lee Allen, and Lee appeared in clog and novelty dances. The vaudeville showed the "Buffalo Races," occurring in the Madeira Island, and the really uproarious comedy of the programme was furnished by W. H. Murphy, Blanche Nichols and company, in "The School of Acting," which, although seen before, is still qualified to evoke a great deal of merriment.

THE ACADEMY.

Hanson's "Superba."

The "S. R. O." sign dangled merrily in the breeze before the box office of the Academy last night, and even standing room for the initial return performance of Hanson's "Superba" was at a premium. The show is the same up-to-date production that has made "Superba" one of the biggest of drawing cards at popular houses.

As every one knows, "Superba" is a fairy tale of the battle between two rival queens, the Queen of Beauty and Truth, on the one hand, and the Queen of Evil on the other. These two mighty forces, at daggers' points since the beginning of the world, make possible the gorgeous and spectacular pantomime which has thrilled so many.

To try and pick out different members of the cast and mention their good work would be unfair to the others in the company, the work being so uniformly good.

However, the singing and dancing of Miss Bessie Rosa, who played the part of Roxie, deserves special mention.

There are many specialties introduced, one of them being a drill by twelve military suffragettes, which proved especially pleasing.

THE GAYETY.

The Hastings Show.

A show that is full of dash and go; of rattling good comedy; of choice song numbers, interpreted in the most perfect by good voices; and possessing that important feature of burlesque—an attractive chorus—Harry Hastings' show at the Gayety this week. Of course, Harry Hastings heads the entertainment himself, but he is ably backed up in his efforts firstly, by Miss Viola Sheldon, in a strong singing part, full of vocal opportunity, which she takes good care of; and, secondly, by Tom Coyne, in a rollicking Irish comedy role. Oh, yes; the afore-mentioned chorus comes out strong throughout, and created quite a hit last night by walking up and down the aisles during one of the songs, a la "Follies."

The olio included three or more acts of a goodly quality, the best of the batch being an illustrated song number.

THE LYCEUM.

Watson's Big Show.

Watson's big show, with the irresponsible "Billy" in the stellar role, is the attraction at the New Lyceum this week. The chorus is a large one, and furnished not a little of the comedy.

Two forces in a singing act constitute the show, and the singing act could as well as not be worked into the farces, and neither the act nor the show would suffer. But nevertheless both were good. Miss Alice Gilbert, in the principal feminine role, was excellent, and won much merited applause.

Maryland Theater.

Large audiences are the rule at the Maryland, where excellent features are on view.

THE COLUMBIA.

Chauncey Oicott.

With a full quota of fairies, hanshees, wills-of-the-wisp, and other familiar characters of Irish folk lore, Chauncey Oicott returned to the Columbia last night in "Ragged Robin," his latest starring vehicle. The appreciation of the audience that greeted him and his songs showed that he has lost none of his popularity in this city.

The play that he is appearing in is a sort of "Peter Pan" set to Irish scenery and Irish ideas. All the "little people" familiar to the Emerald Isle made their appearance, from the fairies themselves to the will-of-the-wisp and the "leprechaun," one of the leaders of the fairies, who dwells in a well.

"Ragged Robin" is a wanderer, who believes in the fairies and their good offices. They find him asleep near the fairy well, and the leprechaun decrees that he shall drink out of the well and that the girl that drinks after him shall love and marry him. But the one who does drink is betrothed to the villain of the piece—a little bit of melodrama that gave Oicott his chance for the "big" speech in the second act, but which seemed foreign to the spirit and idea of the play.

The will of the fairies is carried out and the girl falls in love with Robin, but cannot marry him because of the duty that she feels that she owes to her father and the necessity of uniting, through marriage, the two farms of Grattan and Darcy. So, at the end of the second act she goes away and is married to Darcy, leaving Robin to return to the only home that he has known—the road.

But the wanderer-like all good heroes of fairy stories is a nobleman by birth, and he finally comes to his own and returns during the time of the famine to do good to the people, and, incidentally, to marry the heroine. After being led to her hunt in the bog by the will-of-the-wisp—an effect, by the way, which was excellently contrived by electricity—he finds Margaret in poverty, and is just in time to rescue her from being evicted. The will of the fairies is fulfilled, for the fall of the curtain finds her in Robin's arms, while he sings "Sweet Girl of My Dreams" to her as only Oicott can.

It will be seen that the plot of the play offers nothing strikingly out of the way or novel—it is just a simple little story, evidently contrived more to give the star a chance to sing his songs than anything else. But as that seemed to be what the audience wanted and they enjoyed it, what more could be wished?

As Robin, the wanderer, Chauncey Oicott had a chance to sing and look as fetching as of old, and his songs were as good as ever. He scored especially with "Sweet Girl of My Dreams," "The Eyes That Come From Ireland," "If You'll Remember Me," and "I Used to Believe in Fairies."

Rose Curry was his leading woman and played the part acceptably. Others in the cast were Mark Price, as Andrew Grattan; Lottie Smith, as Sheila Grattan, and Andrew O'Neill, as Lanty Langan.

A word should be said for the scenery and the stage effects, especially the fairies, the storm and the last scene of all in the bog. The opening of this scene with the dance of the fairies and the different wills-of-the-wisp, fitting to and fro, is especially worthy of notice for its peculiar beauty.

Virginia Theater.

A very large audience was present last evening at the Virginia Theater. Among the headlines are Crestore, the magician; McIntyre and Winslow, in comedy knockabout acrobatics; Spellman and Summers, acrobats, and the Bovollos orchestra.

Killed by Dynamite Blast.

Rice Lake, Wis., Jan. 10.—Three men received injuries on Sunday while thawing out dynamite in a lumber camp at Winter, from which they died a few hours later. The men put ten pounds of dynamite in a rail, which they placed on a stove. It exploded and fatally injured the three and wrecked the camp.

Father Convicts His Sons.

Atlanta, Ga., Jan. 10.—C. C. Reese, and Leonard Reese, brothers and sons of officer G. T. Reese, of the Atlanta police force, were convicted of burglary this afternoon, on their father's evidence, and sentenced to two years in the penitentiary.

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Covered Buckets of seamless granite iron; ball handle; 4-quart size. Chamber Pails of best japanned tin, with cover, ball handle; 10-quart. Bracket Lamps for the hall or kitchen; complete with chimney. Glass Oil Lamps, complete with chimney, burner, and wick; nice size. Sawn Cutters in family size; clear, selected stock; steel knives. Jardinieres in new colorings; highly glazed effects; 9-inch size. Butter Jars of yellow earthenware, with cover; 3-quart size. Two Glass Globes of best crystal glass; cut pattern; clear and brilliant.

Wash Bowls of plain white stoneware; good size and nice shape. Wash Pitchers in plain white stoneware; good size and nice shape. "Perfor" Plates for use on oil, gas, or gasoline stoves; no boiling over. Double Roasters; best Russia iron; self-heating; self-browning; 19x15. Six cakes of Swift's Pride Laundry Soap. Six cakes of U. S. Mail Laundry Soap. Mixing Bowls in yellow earthenware; highly glazed; 5-quart size. One dozen Medium-weight Crystal Glass Table Tumblers; 9-ounce size. Bread Toasters for use on oil, gas, or gasoline stoves; toasts four slices at one time.

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SHARP DROP IN COTTON.

Bears Start Raid, Despite Bull Leader's Presence in Pit.

New York, Jan. 10.—The bull campaign in cotton appeared to be on the verge of collapse to-day when prices fell 8 1/2 to 10 points, or \$4.10 to \$4.20 a bale. It looked as if the campaign for 20-cent cotton had been braced up, for William P. Brown, and Frank B. Hayne, the market leaders of the pool, had returned from New Orleans.

May, which has been as high as 16.13, tumbled to 15.38, while July slumped from a high price of 18.40 under enormous liquidation which appeared to be coming from bull sources and heavy bear pressure.

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